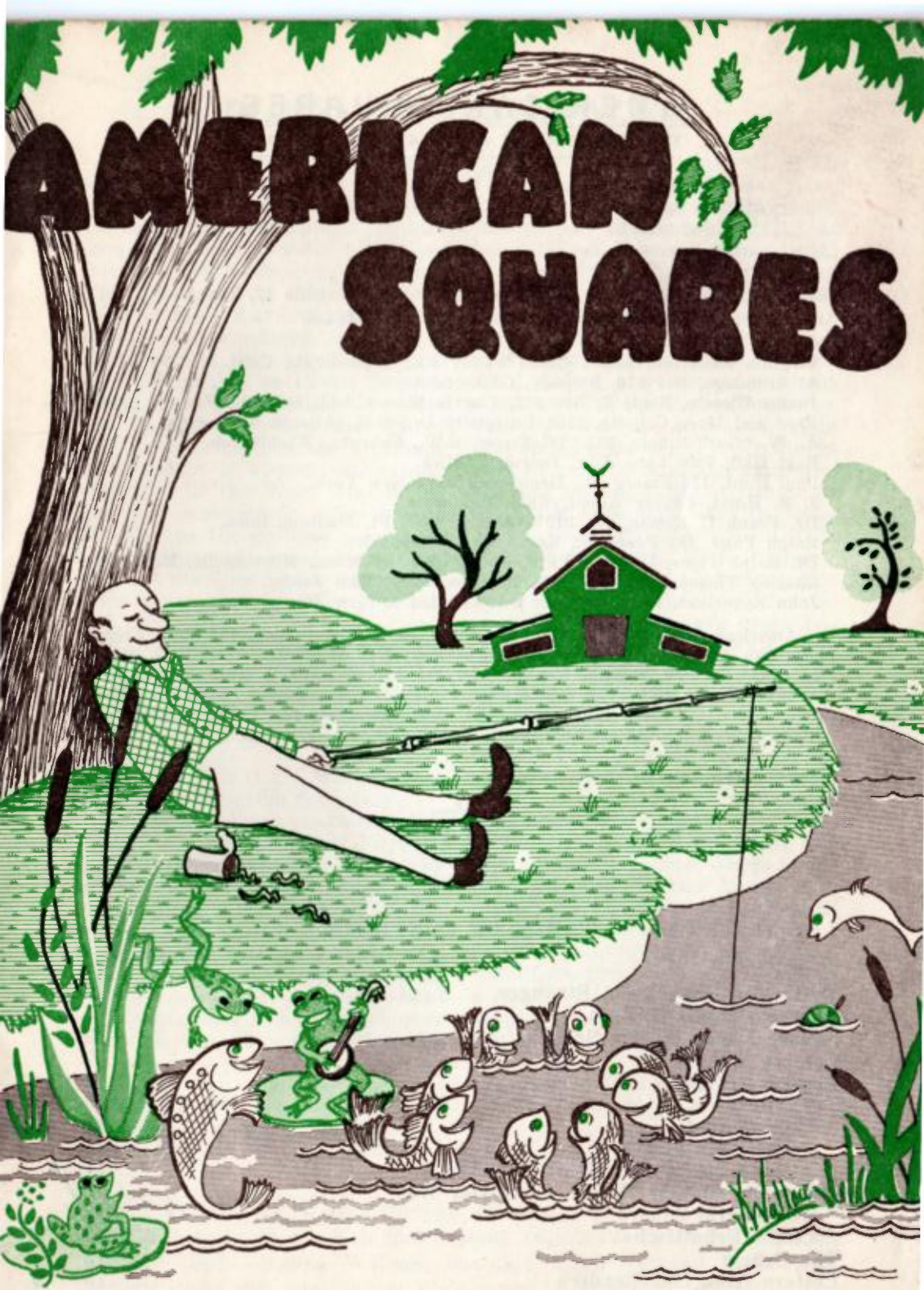


AMERICAN SQUARES



THE MAGAZINE OF AMERICAN FOLK DANCING

VOL. VII—No. 10

JUNE 1952

FIFTEEN CENTS

AMERICAN SQUARES

THE MAGAZINE OF AMERICAN FOLK DANCING

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DON'T BE A STRANGER!

One of the nice things about square dancing is the fact that you need never feel alone in a strange town if you can find a square dance, for then you will be among friends. But sometimes finding that dance can be difficult.

There are six avenues of inquiry open to the wanderer. In order of effectiveness, they are: 1. The local City Recreation or Parks Department. This is definitely the best bet, except of course the offices are always closed in the evenings. This source is almost universally effective in the West, and is becoming increasingly effective in the East as the professional people are becoming more and more aware of what the "folk" have known and been practicing for a long time.

2. The local Y. W. C. A. Don't quit if the switchboard operator and the desk clerk fail you: talk to the Program Secretary as she is the one who really knows. This source is especially good in the East.

3. Local Y.M.C.A. Ditto! be sure to get the Program Secretary.

4. Local College or University; specifically, the Women's Physical Education Department. If the Department offers no courses as such, very likely at least one of the instructors is active in a local square dance group somewhere in town, so this is the gal you want to find.

5. Find a smart newsboy about ten years old. This worked once when I was travelling thru St.

Louis in the early part of 1947. I landed at the Union Station (after 5 p. m. so the Recreation Dept. was closed) and spent a fruitless hour and a half searching my usual sources (including the Travelers Aid Society). Getting disgusted by then, I started out for a movie, but at the door of the Station decided on one more shot in the dark. So I asked the newsboy about square dancing. He reflected a minute, asked me to wait a little bit, and darted off. Five minutes later he returned and told me where the only square dance anywhere in St. Louis area was—luckily being held on this night of the week. This is how I first met Helen Dunbar.

6. Have the state or city police radio their dispatcher for information. This way you have every patrol car in the area working for you. Yes, this method works (see *American Squares* v5n11 Jul 50 p211).

Chambers of Commerce, newspapers, taxi drivers are occasionally some help on all sorts of matters and may know something about square dancing.

These sources will aid you if you cannot plan in advance where you'll be. Of course if you know your route before you go, just write to *American Squares* and we'll be glad to solve your problems for you.

But wherever you are, don't be a stranger in a strange town—be a square dancer! It's more fun that way!

Rickey

THE COVER

OUR COVER—Spring gets the best of us all, and we might well have had for a cover this month just a blank page with a sign on it "Gone Fishin'." But Virginia Wallace, our Art Editor, stayed home long enough to do this one for us. We'll never be able to enjoy a fish fry again quite the same way after seeing it!

SQUARE DANCE -- U. S. A. !

This issue brings a new feature which we feel is essential to complete coverage of the square dance story in America. This is news—not of the tremendous festivals and jamborees, not of the well-known professional callers, not of the outstanding events—but of the events, clubs, callers and dancers all over the country who are responsible for the fascinating activity of Square Dance—U.S.A.! Let us know what part you are playing, and look for the news of others in your state and area.

IOWA finds square dance activity on the increase, with such leaders as Lloyd Frazee of Bassett, who recently promoted a festival at Charles City which drew about 800 dancers and spectators; Gene Hagedel, who was instrumental in organizing a one day institute at Waterloo for callers, conducted by Dr. Ralph Piper, one of your American Squares Associate Editors, and Dick and Marie Ayres of LeMars, whose Barn will house a Recreation Leaders' Work Shop by Clara Luther in July, a Folk Dance Camp by Jane Farwell in August, and possible sessions by Doc and Dorothy Wesson and Dick Castner. Leaders met in Waterloo in April to discuss the formation of a state federation, and further action was taken in May at the festival held in Cedar Rapids, where Les Keller, Recreation Director, is an active figure.

AROUND THE WORLD AT RANDOM . . . Federation is the big word in many states. A group of leaders in Illinois started the ball rolling in that state with a meeting in Decatur. . . . Kentucky has a committee working on plans for the formation of a state federation. . . . North Carolina is the 13th state to become organized, having formed last November the Folk Dance Federation of North Carolina. Officers include President Mildred Formyduval, Winston-Salem; Vice-President Bob Fakke-ma of Fayetteville, and Secretary-Treasurer Evelyn McNeely of High Point. First State Festival was held in Winston-Salem in March. . . . Any folk dancers who plan to

tour Europe and the British Isles this summer should include in their itinerary the International Folk Music Council Convention in London from July 14 to 19, where over 50 countries will be represented.

HAVE YOU HEARD . . . "Red" Henderson, Supervisor of Physical Education in the Spokane, Washington, schools, will hit the road this summer with a group of high school dancers called the Silver Spurs. This exhibition team has been the subject of a colored movie made by Standard Oil of California, and the film may be borrowed from the San Francisco office of that company. One of Red's stops will be White Bear, Minn., on June 21. . . . Dutch Cleanser has been recommended as a slower for fast floors. Anybody tried it and want to report? . . . One of the smartest ideas we've seen yet for really good-looking yet inexpensive ribbons for festival personnel comes from the South Bend, Indiana, Callers Club. For their Second Annual Festival on May 17 they bought white satin ribbons, 2¼ inches wide which retails at approximately 29c a yard, used a typewriter with blue ribbon to write the inscription and fastened them to the wearers with small gold safety pins. Cut with pinking shears to five inch length, the ribbons cost less than a nickel each and look like a great deal more. . . . The Associated Square Dance Callers of Western Pennsylvania have organized for the purpose of promoting interest in square dancing in that area. Present officers are President

(Continued on page 22)

SQUARE DANCE IN OUR SCHOOLS

By Richard Kraus, Ed.D

Dick Kraus is enjoying his tenth year as a square dance caller! He did his first dancing as a summer camp counselor in the Adirondack Mountains, and since then has danced and called throughout the country. He has had his own square dance groups at Carnegie Hall



in New York, at the 92nd Street YMHA, and in White Plains, N. Y. He has called for settlement houses in the New York City slums, and for fashionable society night clubs and summer resorts. He has called for many large festivals, including the United Nations Folk Festivals in Rockefeller Plaza, and the Country Dance Society Festivals. He has taught square dancing in elementary schools, junior and senior high schools, at Panzer College of Physical Education, and Teachers College, Columbia University, where he holds his Doctorate in Education, and is in charge of all dance courses. He was first Chairman of the Westchester County Square Dance Association, is dance specialist for the Westchester County Recreation Commission, and is Workshop Chairman of the growing New York City Square Dance Callers Association. He has appeared on many radio and Television Shows, his latest being the C.B.S. CELEBRITY-TIME show. He has written many articles, and

his book, "SQUARE DANCES OF TODAY," is in its third printing, having been adopted by schools and colleges throughout the United States.

In recent years, square dancing has become adopted by many school systems as a worthwhile physical activity, as part of its great growth in popularity in the United States. Recently, Walter Terry, dance columnist of the *New York Herald-Tribune*, carried on a survey among State Departments of Education in each of the forty-eight states. Aimed at gathering information about all forms of dance in education his questionnaire brought startling results!

The State Directors of Education revealed that in all forty-eight states, some form of dance activity is available to children in the public schools.

Further, in regard to the kinds of dance that were offered, Mr. Terry found that the most popular form of dance on all levels was folk and square dancing. In thirty-eight states on the elementary school level, this was true, and in thirty-seven states on the high school level.¹

These certainly are striking figures. But they are not surprising

in view of the great number of school teachers who have been attending square dance schools and camps, and who have been learning to teach and call square dancing. Many of these teachers have helped to introduce city-wide instructional programs and culminating festivals in their home towns. Encouraging as these facts are, they imply a considerable responsibility on the part of the school teacher who employs square dancing with his students.

It is not enough for this teacher to be able to call square dances competently. In addition, he must be aware of the specific contributions that square dancing can make to the growth of his students, and he must use this popular form of physical activity so as to be most effective in accomplishing the basic purposes of the overall school program. The mere fact that children readily accept square dancing because it is fun is not sufficient. Chewing bubble gum, playing marbles, or watching old movies on television can also be fun. But square dancing has many great and

SQUARE DANCE IN OUR SCHOOLS . . .

important benefits for children when it is properly presented as part of the school curriculum.

To understand this better, let us take a brief look at the goals of modern education—as opposed to those of traditional education.

Goals of Modern Education

In the last century it was generally accepted that the primary purposes of education were to transmit knowledge and to teach the basic skills of learning, such as the Three R's.

Today modern educators no longer believe that these should be the dominant goals of education. Instead of being subject-centered, our schools are child-centered. The most important function that our teachers can perform is to help shape fully-rounded, well-adjusted individuals to live effectively in our modern society. This implies that our children must be equipped with the basic educational skills of reading and writing; must develop into healthy, well-adjusted individuals; must be capable of living responsibly as part of a family or community group; that they will be able to earn an adequate living and, finally, that they will have broad personalities, possessing a wealth of diverse recreational interests.

Just what do these far-flung purposes have to do with square dancing in our schools? The answer is—a great deal! Square dancing can and must contribute in many ways to build the kind of individuals needed in our present-day society.

Generally speaking, the values of square dancing may be divided into several categories. These are: physical, social, cultural and recreational. To examine them one by one, let us begin with the physical.

Physical Values of Square Dancing

This is a logical first choice for

our consideration since it is usually the physical education instructor who is in charge of square dance classes, especially on the high school level.

At the outset it must be understood that square dancing is a neuromuscular activity, comparable in its effects to many forms of moderate athletic activity. Emphasis in the teaching of square dancing is placed on the development of skill and agility rather than on the development of strength and endurance. Unlike certain competitive sports, square dancing does not strain the participant dangerously close to the limit of his endurance. To some extent, it *does* develop physical strength. But, as Dr. Frederick Rand Rogers, former President of the North American Physical Fitness Institute, has pointed out, it does this without entailing the risks involved in many competitive sports. Dr. Rogers has written:

. . . dance seldom physically cripples or disfigures its devotees, while games and sports exact every year a relatively heavy toll of painful injury, broken bones, impairment of mental functions, and relatively permanent disfigurement.²

In addition to setting up the goals of coordination, of developing a wide range of movement, and competent performance of a variety of motor skills, the teacher of square dance strives to encourage a number of other physical qualities in his students. These include: grace, agility, balance, physical confidence, poise, rhythmic sense, and a clear understanding of spatial relationships and floor patterns.

It has been established that dance training has healthful effects upon the functional processes of respiration, circulation, diges-

(Continued on page 19)

Coming Events

The events listed here monthly are the larger and more important dances in their area. If you'd like more information about any of these events, write and ask us; if you know about an event which we don't, write and tell us. In June we list events in eleven states; is your state listed?

- June 6. Little Rock, Arkansas. Arkansas Federation Jamboree.
- June 6-8. White Salmon, Washington. Mt. Adams Celebration, includes square dancing.
- June 7. Pikesville, Maryland. Baltimore Square Dance Club Jamboree, Pikesville Armory on U. S. Route 140.
- June 7. Great Falls, Montana. 4th Annual Square and Folk Dance Festival, High School Gym, 2-5, 8-12.
- June 7. Astoria, Oregon. Lower Columbia Spring Festival, sponsored by Bucks and Does.
- June 8. Larkspur, California. Square Dance Callers Ass'n of Northern California Jamboree, Rose Bowl, afternoon.
- June 14-20. London, England. Festival of Old Time Dancing, Assembly Rooms, St. Pancras.
- June 14. Kingsville, Texas. 2nd Annual Square Dance, May Chevrolet Co.
- June 15. Roseburg, Oregon. Riversdel Folk Dancers Jamboree, Armory.
- June 20-21. Prescott, Arizona. Festival, Senior High School.
- June 21. San Antonio, Texas. San Antonio Square Dance Ass'n Jamboree, Municipal Auditorium, 8-12.
- June 22. Petaluma, California. Folk and Square Dance Festival, High School, Durst Field (1:30-5:30) and Gym (7:30-11).
- June 22. Manitowoc, Wisconsin. Square Dance Ass'n of Wisconsin Meeting (11 a. m.) and Jamboree (2-6), Eagles Club House, S. 9th and Hamilton Sts.
- June 25. Springfield, Massachusetts. Storowton Square Dance Festival Eastern States Exposition Grounds.
- June 28. College Station, Texas. Jamboree, Texas A&M College Memorial Student Center.
- June 28. Austin, Texas. Mid-Tex Square Dancers Ass'n Summer Jamboree.
- June 29. San Diego, California. Folk and Square Dance Festival.
- June 29. Chicago, Illinois. June Square Dance Festival, co-sponsored by Chicago Park District and Chicago Area Callers Ass'n, Fullerton Pavillion, Fullerton at the Lake, 3-6:30 and 7:30-11.
- July 3. Kerrville, Texas. Holiday Jamboree, Louise Hays Park.
- July 18. Amherst, Massachusetts. Country Dance Festival, University of Massachusetts.
- July 18. Hyannis, Massachusetts. Cape Cod Square and Folk Dance Ass'n 4th Annual Outdoor Festival, B.H.S. Athletic Field, 8 p.m.
- July 24-26. Missoula, Montana. Western Montana Square Dance Festival and Clinic, co-sponsored by Montana State University and Missoula Federation of Square Dance Clubs. Doc Alumbaugh, caller.
- July 26. Portland, Oregon. Oregon Journal-KPOJ 2nd Jamboree, Journal Building Roof.
- Aug. 3. Antioch, California. Folk and Square Dance Festival, County Fairgrounds, 1:30-5:30, 7:30-11.
- Aug. 8. Seattle, Washington. Seafair Dance, Civic Auditorium.
- Aug. 9. Bend, Oregon. Jaycee Jamboree.

NAME TAGS ARE BACK AGAIN! If you'd like tags to identify the dancers at your Festival or Jamboree just write **American Squares** at 1159 Broad St., Newark 5, New Jersey. We're delighted to send them to you at no charge! If you asked for them earlier and have never received them, please write again.

How Olde are You, Square Dancer?



..... 'betcha you're not too old to remember nor so young that you don't know that jolly musical funster, "TAVERN IN THE TOWN!"

Windsor brings the tune out on record this month packed with the talent it takes to make this favorite into a square dance you'll never forget.

Bob Hall arranged the dance which features all you fellers and gals joining in on the tags.

The calling is done with the pep and power of Bruce Johnson, and the Sun-downers Band gives out with that genuine hoedown they're famous for.

On 'tother side . . . "HELLO"

A new tune—a new dance—a catchy rhythm and action aplenty—all whooped up by Doc Alumbaugh with Bruce Johnson doing the calling. Full Dance Instructions Included

#7418 (78 r.p.m.) \$1.45

#4418 (45 r.p.m.) \$1.25

FOR YOU CALLERS

Same dances as above but without calls

"Call Sheets" included #7118 (78 r.p.m.) \$1.45

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New York 19, New York

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RECORD REVIEWS

Intro, Album No. 50, four 10-inch records, 78 rpm, plastic **\$4.35**
Titles: Right and Left Through and Around Just One//Oh! Johnny
Merry-Go-Round//Sioux City Sue
Alabama Jubilee//The Hash
Sugarfoot Rag//Cindy Lou

Intro, Album No. 80, four 10-inch records, 78 rpm, plastic **\$4.35**
Titles: ..Sashay Out—Sides Cut In//Red River Valley
Denver Wagon Wheel//Broadway Promenade
Four Leaf Clover//Inside Out—Inside In
Steel Guitar Rag//San Antonio Rose

Intro, Album No. 81, four 10-inch records, 78 rpm, plastic **\$4.35**
Titles: Yucalpa Rollaway//Down Yonder
Four You Travel//End of the World
Steamboat//Ends Turn In
Taking Up a Square//Hash No. 2

Here are three square dance albums which have probably caused a greater furore than any other recent set of called records. Joe Lewis is not only a caller whom all the young squirts try to imitate. Don't try it, boys! Nobody can call Alabama Jubilee, we can only say "You ain't heard nothin'." Here is a caller, but a great showman. To any one who has never heard Joe Lewis imitate Joe Lewis! He created the style, and he is entitled to its exclusive use. AMERICAN SQUARES stocks these albums at \$4.35 each.

Decca, Album No. DV720, four 10-inch 78 rpm **Price, \$5.25**

These records are pressed on Deccalite, a new material, which is practically unbreakable.

Titles: Star by the Right//Split Ring Hash

Square dance with calls.

Docey Doe Hoedown//Practice Side 1

Square dance, one side called, other side uncalled.

Practice Side//Practice Side

Square dance music without calls.

Practice Side//Practice Side

Square dance music without calls.

This is a re-issue of the old Duel in the Sun album, originally issued at \$10.00.

It is now available on unbreakable plastic at \$5.25. It comes with one of the

nicest instruction books we have ever seen. There are three sides with calls

by Dr. Lloyd Shaw, and five sides to which you can fit any Patter call. The

instruction manual is the equivalent of any good \$2.00 square dance book.

It is well written, and the pictorial diagrams are very clear. Alan Lomax as

the Editor of this project, is to be highly commended for a wonderful job.

Students of American folklore and all callers are strongly urged to study the

material presented in this series of records. Pappy Shaw is one of the great

influences on the current popular trend in American square dancing. Every-

body in the field should be thoroughly acquainted with Pappy Shaw. If you

have not been to one of Pappy's classes, this album will help to make up for

what you have missed.

AMERICAN SQUARES Book and Record Shop stocks this album at \$5.25.

Additional Record Reviews appear on page 21

TRY THESE

BLUE TANGO

(Introduced 1952 by Bill Shymkus, Chicago, Ill.)

Record: Decca 27875

Formation: Facing partners with both hands joined and held at shoulder height. Ladies facing center of room. Ladies do counterpart unless directed otherwise.

Measure	Pattern
Intro	Stand in dance position for 8 measure introduction.
1	Cross, step, swing. Gent steps across left with right, dipping motion. Take weight on right. (Counts 1 & 2). Step to left side with left and swing right across left, retaining weight on left. (Counts 3 & 4).
2	Step, close, step, hold Swinging right foot back, step to right side. Close left foot to right. Step to right side with right foot, take weight on right (counts 1 to 4).
3	Cross, step, swing. Gent steps across right with left, with dipping motion. Take weight on left (counts 1 & 2). Step to right side with right foot and swing left across right, retaining weight on right (counts 3 & 4).
4	Step, close, step, close. Swinging left foot back, step to left side. Close right to left. Step to left side with left foot. This time take weight on right as you bring right foot next to left. (Lady retains weight on right foot). (Counts 1 to 4).
5 & 6	Together, close, away, close. Both stepping towards each other on left foot. Arms held out to side, still holding partners hands. Right hips adjacent. Close with right foot. (Counts 1 & 2). Both step back on right, away from each other, and close with left. (Counts 3 & 4).
7	Dip, close, turn close. Both step forward on left, bending knee for a dip, turn slightly as you close with right, take weight on right (counts 1 & 2). You are almost in the place your partner started from. Step on left as you continue to turn, no dip, and close with right.
8	Repeat measure 7.
9	Step, behind. Step to left side with left foot. (Count 1). Close with right. (Count 2). behind left with right. Take weight on right (counts 3 & 4).
10	Step, close, step, swing. Step to left side with left foot. (Count 1). Close with right. (Count 2). Step to left side with left foot (count 3). Swing right foot over left. Retain weight on left. (Count 4).
11	Step, behind. Step to right side with right foot. Take weight on right. (Counts 1 & 2). Step behind right with left. Take weight on left. (Counts 3 & 4).
12	Step, close, step, swing. Step to right side with right foot. (Count 1). Close with left. (Count 2). Step to right side with right foot. (Count 3). Swing left foot over right. Retain weight on right. (Count 4).
13 to 16	Waltz, waltz, waltz, waltz. Waltz in regular dance position for 4 measures. When waltzing to the "Blue Tango" hold last step of each waltz step for 2 beats instead of 1 beat. Repeat entire sequence. Then do the following 8 measure interlude. At the end of the fourth waltz step go right into banjo position (side by side, right hips adjacent). Ladies still doing counterpart. Step forward six steps, beginning on left. On sixth step pivot on right foot to go back the way you came, six steps more. Then repeat dance twice, using interlude as ending, bowing as ladies curtsy.

TRY THESE

FOUR GENTS STAR

(Introduced 1947 by Bob Sumrall, Abilene, Texas)

- (1- 4) Star by the right in the center of the square
- (5- 8) Opposite left and you leave her there
- (9-12) Star by the right in the center of the set
- (13-16) Partner left you're not thru yet
- (17-20) Star by the right and I don't mean maybe
- (21-24) Pass two girls to your right hand lady
- (25-28) With a left hand around and the four gents star
- (29-32) Pass one girl to your corner by the left
- (33-36) All the way round and the four gents star
- (37-40) Pass two ladies where they are
- (41 +) DO SI DO . . . promenade corner . . . etc.

OTHER TITLES

Star by Right (the original title); Star by the Right; Sutter's Mill (Arizona)

AROUND JUST ONE WITH A DO SI DO

(Introduced 1952 by Al Scheer, Dearborn, Michigan)

One and three, take a little swing
Go down the center and split the ring
Around just one and away we go
Circle four on a heel and toe
(Head couples circling in the center)
Break it up with a do si do . . . [patter]
Take that gal and home you go
(No. 1 gent now has No. 3 lady for partner; No. 3 gent has No. 1 lady)
Partners all with a left hand around
Corner gal with a right hand around
Partner left go all the way around
To the right hand lady with a right hand around
Promenade your partner as she comes around
(Repeat for head couples. Use any good break and repeat
for side couples.)

**HAVE A NEW AND DIFFERENT VACATION—
go to the New England Square and Folk Dance Camp at Boston
University Sargent Camp, Peterborough, New Hampshire.**

Director: Charlie Baldwin — Country Dance Serenader
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HUNTINGTON AVENUE BRANCH, BOSTON YMCA
in cooperation with Boston University Sargent Camp**

TRY THESE

LET OLD MOTHER NATURE HAVE HER WAY

(Introduced 1952 by Bob Wray, Altoona, Pennsylvania)

First lady go right first gent go left
Both circle three hands round out there
Duck right through and everybody swing
Swing them gals all round the floor
First couple to the foot and circle four
Circle with the opposite round the floor
The lady go right the gent go left again
Duck right through and everybody swing
Swing them gallies in the good old way
Then promenade back in laughter gay
Let old mother nature have her way
Now allemande left here's my desire
To set your little old hearts on fire
Go around three times like lovers always do
So put them little old hands in mine
It's right and left on down the line
Then I'll build a bungalow for two
Closer, a little closer
Well there ain't no use to stay so far away
So promenade back in all your charms
While I hold you in my arms
Let old mother nature have her way
(The allemande left is 3 times around. This means $1\frac{1}{2}$ complete circles. You have time.)

THE KORRAL SQUARE

(Introduced 1952 by Andy Kleitsch, Cleves, Ohio)

First and third you bow and swing
Lead right out to the right of the ring
And circle four like everything
Break that ring to a line of eight
Turn that line like an old Korral gate
To the other side and keep it straight
Center pairs arch and heads pull 'em thru
Now tie that knot like the cowboys do
Turn that gate as you were before
Hurry up cowboy don't be slow
Circle four in the middle of the floor
And here we go round and round for a do si do
Do ci lady do si do one more change and home we go
(Most of the call is self-explanatory, but in the line of eight the head gents join left hands and each line of four is facing opposite directions, then turn the line of eight halfway round and the center pair in each four makes an arch and the head gent pulls his partner thru the arch and after a dish rag turn he ties the knot as in cowboy loop. Then the head gents join hands again in a line of eight and turn the line back home.)

You'll find more "Try These" on page 23

WE MOVED AGAIN! Please correct your little black book. The new address for American Squares, News and Subscriptions, is 136 East French Place, San Antonio 12, Texas.

THE ORACLE

Do you know how to do a dance called the Albert Glide? I think it is sometimes called the Tuxedo Glide.—Mrs. Vance Robey, Uvalde, Texas.

Originally this dance was known as "The Princess". It originated in England and toward the end of the last century it was sometimes referred to as "The Prince Albert Glide". Later references are made to it in this country, sometimes under the name of "The Princess", occasionally under the name of "The Tuxedo Glide". Decca publishes a record for it entitled "Tuxedo", no. 25059-A.

Description: Take partner in social dance position and take two slow step slides to the man's left. Follow with four fast step slides. Repeat both movements to the right, follow with eight two steps.

Can you send me the words to the square dance to the tune of "The Bear Went Over the Mountain?" I have heard it and the part I recall had these words:

A right sashay and a bow-wow
A left sashay and a bow-wow
Join your hands in a haymow
And right and left right through.

I would certainly appreciate it if you can send me the complete call.—Mrs. Graham Lynk, Davison, Mich.

American Squares has printed one fragmentary call (v1n2 Oct 45 p5) and two complete calls (v6n8 Apr 51 p160, v6n11 Jul 51 p225-226) for square figures and also one contra figure (v6n8 Apr. 51 p160) to the tune known as The Bear Went Over the Mountain, and also as For He's a Jolly Good Fellow, To Drive Dull Care Away and, during The Crusades, Molbrouck is Going to War. Marie Antoinette sang the song as a lullaby, and Beethoven used the tune as one of the themes in The Battle Symphony. It was first published in this country in 1842 under the title, We Won't Go Home Until Morning.

The first of these four is quite similar to the call you quote. Your call is a variation, set to this particular tune, of the figure known to the quadrille callers as **Chassez By Address Your Opposites**, to Texas callers as **Sashay By Your Partners Two**, to some Nebraskans as **Sashay Across or Put On Style** and to at least one guy in Ohio as **Shake Hands With Biddy**. The call "bow-wow" as a synonym for "honor" is fairly well known from the call "ladies bow gents bow-wow" in the **Basket**

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Keene, N. H.

THE ORACLE . . .

(Continued from page 13)

figure, and the rhyme as you use it is extremely clever. Since I find no exact call for you from folklore, here is one congealed from the references mentioned:

BEAR WENT OVER THE MOUNTAIN

(Congealed 1952 from folklore references)

Couple one in the center
Circle six around them
Swing your own in the center
Circle six around
Swing your partners all
Swing her good and tight
Everyone swing with your partner
Couple one to the right
Sashay right and a bow-wow
Sashay left and a bow-wow
Circle half in a haymow
Right and left on to the next
Sashay right and bow
Sashay left and bow
Circle left in a haymow
Right and left on to the next
Sashay right and a bow-wow
Sashay left and a bow-wow
Circle half in a haymow
Right and left home to place
Corners do si do
Around with all your might
Do si do with your partner
Couple two to the right . . . etc.

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LETTERS FROM OUR READER'S

Dear Friend Rickey:

Enjoy your American Squares a lot. Congratulations on your addition. Our club recently held a Callers' Clinic and Jamboree in Wenatchee with Gus Empie and wife acting as instructor and M.C. It was a huge success and we're going to try and do it again. Everyone sure fell in love with the Empies.

Loren Parker
Wenatchee, Wash.

Sure they did—after all, he's an Associate Editor of American Squares!—Editor.

Gentlemen:

I'm enclosing money order for \$1.50 for annual subscription to your publication. Could you also please send me your April 1952 issue? I understand that it carries an excellent list of square and folk dance camps all over the country in which I could spend my vacation.

Eve Kaplan
Brooklyn, N. Y.

Eve got her April issue, along with our best wishes for a happy square dancing vacation.—Editor.

Dear Rickey:

Just received the first issue of American Squares. The cartoon on front cover is a honey. Very clever. Your shorthand system for recording dances is just what we have wanted for use in classes or taking notes at dances. This with the index is valuable new material for the revised American Squares.

Gage Wamsley
Chicago, Illinois

Dear Rickey:

I see you must be receiving comment on the deluge of new dances. True most folks seem to prefer the simpler, less complicated old favorites. But you just keep printing all of them—if we don't like 'em, we won't dance 'em. But we want to know about them. The trouble with new dances is not with the guy that invented them. It lies with the leader who does not have enough perception to know what his own dancers want. With the exception of one highly advanced group, I do not give my dancers more than half a dozen new dances in a year. I know what they want and that is what I give them. The turnover of dancers in my groups is not over 10 per cent. With the exception of occasional one-night stands, I have the same dancers year after year. Each group has its own particular likes and dislikes and I try to cater to their preferences. That way we both have a good time.

Bernie Eilerman
Dayton, Ohio

Dear Rickey:

Your magazine is fine. One suggestion and I wonder how many will agree: eliminate the explanations and directions for round dances such as the "Desert Stomp" in the May 1952 issue. In my most humble personal opinion, they are useless in learning a round dance and really clutter up a magazine.

Bob Tippett
Houston, Texas

How about this?—Editor.

(Continued on page 21)

Still More Index

In the April issue we started publishing the Index to the first six volumes of American Squares. This Index is divided into two parts: Part One, General; Part Two, Specific Dances. In April most of Part One appeared. In May we finished Part One and gave you half of the specific index of dance figures. Now we finish the job! In the future, each yearly volume of American Squares will be indexed as it is completed.

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Eight eight eight v5n12 Aug 50 p220.

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SQUARE DANCE IN OUR SCHOOLS . . .

(Continued from page 6)

tion, internal secretion and elimination. This would apply, of course, to the degree to which the dancing is regular and intensive, just like any other form of regular physical exercise.

Finally, square dance is an activity that is particularly suitable for inclusion in most physical education programs. It demands no special costly facilities or equipment (unless the class is large enough to require a public address system, which may be used in other school activities). It may be conducted indoors or out, depending on the climate. While a good accompanist is helpful, many teachers prefer to work with phonograph records, thus eliminating expense. As an example of the suitability of square dancing (which they include under the descriptive heading of folk dance) for inclusion in school programs, Dugan, Schlottmann and Rutledge have written:

Folk dance is an activity which permits large classes, or recreational groups, since the skills involved are not so intricate as to demand a great deal of individualized instruction. It requires no special type of costume for general participation. . . . It is . . . admirably adapted to coeducational classes . . . with v a l u e s accruing from

*such experiences.*³ . . .

Social Values of Square Dancing

Square dancing provides an ideal opportunity for the teacher to foster and stimulate group processes that will help to shape the personalities of the students involved along healthy, democratically participating lines.

School children have certain important, basic needs, which should be met in their school activities. These include the need for a sense of personal worth; the need to contribute to the welfare and pleasure of others; the need for security and affection; the need for the approval and recognition of adults. In square dancing, these various needs may be met.

First, a child is more easily accepted into a group of children dancing in a square than into other kinds of social activities which lend themselves to exclusiveness, or to the formation of cliques. Cooperation — not competition, becomes the keynote, and the child begins to be more aware of the group achievement and less of his own problems. As he dances, the recessive, shy child may be encouraged to come out of his shell. The aggressive, blustering child may be restrained by the will of

(Continued on page 20)

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SQUARE DANCE IN OUR SCHOOLS . . .

the group. The boy who is afraid of social contact with girls because he has reached the "awkward age" is given confidence by the very nature of the activity.

A further opportunity for the teacher to make square dancing a vital social experience comes when children plan to put on a performance, whether it be in a school assembly, before parents, or on a visit to another school. Here it is that cooperation and self-discipline are high-lighted. Each child realizes that the success of the demonstration is dependent on each dancer's doing the right thing at the right time, in harmony with the others. The need to learn and practice a part, to be on time for rehearsals, gives the child a sense of responsibility. At the same time that the student sacrifices some of his uniqueness to the group he is gaining a greater self, by taking part in a creative act, which he would never be able to accomplish by himself. He becomes a good citizen making a contribution. The values of such training are at once apparent.

Thus far, the physical and social aspects of square dancing in school programs have been examined. What are their implications to school teachers who use square dancing in their classes? There are several:

1. The teacher should be aware of the developmental factors that govern the ability of his students to learn new steps and patterns. He should have a reasonably good idea of when they are ready, in the early grades, to abandon the skip (the most natural, enjoyable way for them to

promenade at first), to do the walk, or two-step; or when they will be ready to learn the buzz swing, allemande left, or other figures which are more difficult.

2. He should be sensitive to the specific physical makeup of his pupils; to avoid endangering the health of those who may be convalescent, undernourished, etc., or who may have other physical problems. He should attempt to avoid obvious mispairing of children which may cause them to be ridiculed by others.
3. He should be sensitive to the personal and social growth of his children and should constantly maintain a friendly, cooperative atmosphere in the class.
4. He should help the children understand that they are growing up socially, and that this activity is one of a number which will help them become fuller, more interesting personalities.

These are some of the ways in which square dancing can help to contribute to the overall aims of the school program. In a following issue of *American Squares*, I will deal with the cultural and recreational values of square dancing in schools, and will offer an *Appraisal Test*, through which the teacher working with square dance can ask himself:

"Am I doing a good job with my children?"

1 Walter Terry, "The Dance World," New York Herald-Tribune, October 28, 1951.

2 Frederick Rand Rogers, *Dance: A Basic Educational Technique*, MacMillan, 1941. pp. 39-40.

3 Duggan, Schlotmann and Rutledge, *The Teaching of Folk Dance*, (The Folk Dance Library), A.S. Barnes, 1948. p. 32.

MORE RECORD REVIEW . . .

(Continued from page 9)

Coast Album No. C-9, four 10-inch records, 78 rpm

Price, \$4.35

An album of southwestern square dance music, played by Forrest Delk and his orchestra.

Titles: Ragged Annie//Wagner

Delk's Schottische//Delk's Berlin Polka

Goodnight Waltz//Eighth of January

Heel and Toe Polka//Varsoviana (Put Your Little Foot Right Out)

The musical treatment in these records is peculiar to the Southwest. There are things that might seem strange to a trained musician, but the callers in the area are used to this kind of music and in many instances prefer it to all others. Let's sum it up by saying that the playing is very Southwestern.

We stock this album.

LETTERS . . .

(Continued from page 15)

Gentlemen:

Attached find my subscription to American Squares for one year. I had allowed my subscription to expire because most of the magazine seemed to be taken up with matters pertaining to the Eastern seaboard or points north, while my interests in square dancing were in the Southwest. Like most callers, I am always looking for new ideas that will make square dancing appealing to dancers and I am not one bit interested in who attended

or what was taught at some remote spot in Squeedunk, N. J. or points like that. Well, here is looking for a change. At any rate \$1.50 is not much and can buy a lot sometimes.

Rufus McClung
Dallas, Texas

You can't please everybody, but we're trying hard to give you your buck and a half's worth.—Editor.

Dear Editor Rickey:

The cover for the May number of American Squares has sent the stock down considerably. Yours on the square. . . .

H. L. Schleicher
Portage, Wisc.

We still say you can't please everybody.—Editor.

THE ROUNDUP

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MORE SCHOOLS & CAMPS

- Aug. 3-9 Recreation Leaders Laboratory, Embarass, Wisconsin.
Write 314 Ag. Hall, Coll. of Agriculture, Madison 6, Wisc.
- Aug. 17-30 Annual Eastern Cooperative Recreation School, Cobleskill, New York.
Write Miss Marcia Dippel, Bus. Mgr., 488 Flint St., Rochester, N. Y.
- Aug. 18-23 Annual Folk Center, Mt. Pleasant, Michigan.
Write Director of Field Service, Central Michigan College of Education, Mt. Pleasant, Mich.
- Aug. 25-
Sept. 1 Vacation Square and Folk Dance Camp, Peterboro, New Hampshire.
Write John Kessler, YMCA, 316 Huntington Ave., Boston 15, Mass.

SQUARE DANCE—U. S. A.!

(Continued from page 4)

Eero Davidson, Vice-President Win Brown, Secretary Bob King, Recording Secretary Frances MacNaught and Treasurer Luke Swann. . . . The Square Dance Club of Baltimore holds a public dance once a month at the Pikesville Armory. Jim Ensor is club president and Maurice Flowers does the calling.

FLORIDA is seeing the development of more and more clubs. . . . Greater Miami has a National Folk and Square Dance Club, organized as a result of meetings in the auditorium of the Miami Y. W. C. A. and in the homes of its members. Officers are President Harvey Lee, First Vice-President Robert Adams, Second V.P. Estes Wood, First Secretary Agnes Laird, Second Sec. Phoebe Adams, Treasurer Edna Blaum, Sergeant-at-Arms James Pearson, with Board Members Gordon Blaum, Wesley Hill, Robert Adams and Harvey Lee. . . . Tampa Square Dance Club meets on second and fourth Wednesdays in the City Recreation Center. . . . Florida Square Dance Callers' Association is in the process of organization, with Bill Embury, R. R. Orcutt, Corb Echols and Don Armstrong doing the planning. . . . West Palm Beach recently formed the only club in town, with President C. C. Blackburn, Treasurer C. L. Szember and Secretary Bob Urfer. Calling and teaching being done largely by C. C. Blackburn, Bill Embury, Ty Persson, C. L. Szember and

Harold Emery. . . . Florida dancers can keep up with the news of their state through the publication "Bow and Swing," of which Harold Emery is Editor. Write him at R. R. 1, Box 390, West Palm Beach, for more information.

STILL WANDERING . . . Dancers in Wichita, Kansas, give most of the credit for the fine state of their activity to caller and teacher Bob Wright. In addition to conducting classes which keep a steady stream of new-comers on the way, Bob's been responsible for bringing such callers as Ray Smith and Joe Lewis of Dallas, and Jim and Martha Bybee of Bonham, Texas, to Wichita. . . . Newly elected officers of the Houston, Texas, Square Dance Council are President Bill Lamons, Vice-President Pete Runnels, Secretary Blanche Marrero and Treasurer Everett Green. On the Board of Directors are Lonnie Rogers (immediate Past President) and Norman Merrbach, Lewis Crump, Herman Ragland, Bob Gammill, Tom Mullen, Ann Nelson, Bill Slay and Simmie Foster. . . . 7th Annual New Hampshire Folk Festival, held this year in Durham on May 23 and May 24, was dedicated to Will Ayers and Llewelyn Powers, two well known and loved fiddlers who passed away this year. New Hampshire dancers still remember these men and the way they upheld New England traditions. . . .

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TRY THESE

There are more on pages 10, 11, and 12

CHAIN SCHOTTISCHE—mixer

This mixer is very popular with a Swedish group that square dances at Woodward's Barn in Minneapolis. We thank Lynn for bringing it to our attention, and have found it exceedingly useful and popular wherever it is introduced.

Music: Schottische

Recommended Records:...Crystal "Frontier Schottische"; Folkraft "Chester Schottische".

Formation: Double circle facing counterclockwise. Circle is divided into segments or "chains" comprised of four or five couples. Start with inside hands joined, outside foot free.

Part A. Starting with outside foot, take two walking steps and one two-step forward. Starting with inside foot, take two walking steps and one two-step forward.

Part B. In social dance position now, take four two-steps with partner, making two complete turns.

At this point the dance becomes a Mixer. After performing the two-step turn with the first or lead lady, the first or lead gent casts off or goes back to the last lady in the "chain", using the step pattern described in Part A, while each of the other gents in the "chain" progresses to the lady ahead. Each gent must reach his new partner in time to perform Part B.

The large double circle around the room must remain intact. Each gent, in order, casts off to the last lady. The ladies in each "chain" should maintain their positions in the circle and each lead lady should keep progressing behind the last lady in the "chain" ahead.

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WE'VE BEEN HAVING TROUBLE with our mail! If you have ordered any books or records from American Squares and have had to wait for delivery, please write immediately to our Books and Records Department at 1159 Broad Street, Newark 5, New Jersey, and tell them the whole story. Our orders are filled without delay, but the confusion caused by the transfer of American Squares has resulted in some letters going astray. If yours is one, tell us about it!

WE SELL EVERYTHING in the square dance field of books and records. We don't say they're all good; in fact, some of the items we sell a lot of we think could be better. But if you want it we've got it! And if we don't have it we'll get it!

WE HAVE SOME NEW books and records:

- ADVANCED SQUARE DANCE FIGURES by Lee Owens and Viola Ruth.
This is a good collection of hoe-down tunes and a lot of more advanced dances \$3.00
- SQUARE DANCE by Ralph McNair—Calls, gossip and folklore—a lot for the money \$1.50
- SQUARE DANCIN' by Les Gotcher—Over a hundred calls as called by one of the California champion callers. Also some round dance instructions \$1.00

RECORDS:

- APEX—10-inch Don Messer Records. They're great!
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| Petronella//Half Penny Reel | #26299 | .89 |
| Money Musk//Tuggerman's Jig | #26310 | .89 |
- FOLKRAFT—Some real good ones on 12-inch. Playing time over 5 minutes.
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|-------------------------------------|-------|--------|
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| Golden Slippers//Tara Ra Boom De Ay | #1214 | 1.78 |
| Camptown Races//Old Joe Clark | #1215 | 1.78 |
- LLOYD SHAW—Album 5—Singing Quadrilles
- | | |
|----------------------------|------|
| 4 10-inch records in album | 4.95 |
| Singles | 1.05 |
- LONDON—An album of square dance records with calls by Jim Magill. Here's how it's done in Ontario, Canada.
Album LA 238 4.35
- RCA VICTOR—25 assorted titles of folk dances. Please send for a detailed listing.

REMEMBER—Books and Records are ordered from 1159 Broad Street, Newark 5, New Jersey. News and subscriptions are sent to 136 East French Place, San Antonio 12, Texas.